1998

Schedule of Classes

Summer

GENERAL INFORMATION

The following policies and procedures are excerpted from the *SFAI Campus Handbook.*

Accreditation

The San Francisco Art Institute is accredited by the Senior Commission for Colleges and Universities of the Western Association of Schools of Art and Design. The Institute maintains an affiliation begun in 1893 with the University of California. Accreditation for the baccalaureate (BFA) was granted in the Fall of 1955, and for the master (MFA) in the Fall of 1957.

Admission

Summer 1998 courses are open to continuing SFAI degree students, and to adults and other college age students, provided that stated prerequisites are met to the satisfaction of the instructor. Course enrollment is further subject to space availability.

College Credit Units and Transcripts

Credit is offered as the semester unit. Undergraduate courses are numbered 1-199. Graduate courses are numbered 200-299 and are available only to students admitted into one of the graduate programs of the institute. Report cards for work accomplished during the Summer term are sent three to four weeks after the closing of the session. In an official transcript is required, please complete the request for an official transcript found at the Registrar's Office.

Non-Discrimination Policy

It is the policy of the San Francisco Art Institute to provide all students with equal educational, financial aid, and employment opportunities in all its programs and activities regardless of religion, race, national or ethnic origin, gender, sexual orientation, age, or disability.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President for Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202.

Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure currently presents barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.

The Schedule of Classes as a Publication

The Schedule of Classes was correct at the time it was printed. Please check for "Summer 1998 Changes and Additions" posted outside the Registrar's Office for any subsequent additions or changes. Although SFAI will attempt in good faith to offer the courses listed in the Schedule of Classes for Summer 1998, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met
2. Change instructors
3. Change the time and/or place of the class.

HOW TO REGISTER

Early enrollment is advised as many classes fill early.

Registration

Registration is the means by which a person officially becomes a student of the Institute for a term. Registration is always in relation to one of the approved semesters/sessions of the Institute. Registration, as well as changing registration by adding or dropping courses, requires the completion of the appropriate form to be filed with the Registrar's Office. The Institute does not automatically drop students who elect not to attend following registration; consequently, it is always the student's responsibility to notify the Registrar's Office when adding or dropping a course, or withdrawing from all courses for the Semester/session.

Continuing degree and certificate students of the Institute should take advantage of the priority date and time assigned for their Fall 1998 registration and preregister for Summer, 1998 at the same time. Please see the Institute's Fall, 1998 and Spring, 1999 Schedule of Classes for specific dates and procedures for Early Registration for Fall 1998.

REGISTRATION IN PERSON:

Registrations are accepted in the Registrar's Office between the hours of 10:00am and 3:00pm, Monday through Friday. The office is located just inside the Francisco Street entrance , on the balcony overlooking the entrance. Payment may be made in cash, check or credit card. Continuing degree and certificate students may file for an alternate payment plan with the Cashier before June 8th 1998.

REGISTRATION BY PHONE:

Registrations by phone using American Express, Master Card or Visa are accepted by calling 415.749.4535 (the Registrar's Office) between the hours of 10:00am and 3:00pm P.S.T., Monday through Friday. Please have your credit card number and expiration date ready. In addition, be prepared to provide all the required information for the registration form. You will find the form located on the back cover of this brochure.

REGISTRATION BY FAX:

To register by facsimile (FAX) using American Express, Master Card or Visa please call 415.749.4579 between the hours of 10:00am and 3:00pm P.S.T., Monday through Friday. Please fill out and FAX the registration form located on the back cover of this brochure. If the credit card does not belong to the registrant, please include the name and phone number of the card's owner.

REGISTRATION BY MAIL:

To register by mail using American Express, Master Card or Visa please fill out and mail the registration form located on the back cover of this brochure. If the credit card does not belong to the registrant, please include the name and phone number of the card's owner. Mail the fully completed form to:

San Francisco Art Institute
Office of the Registrar -- Box SU
800 Chestnut Street
San Francisco, CA 94133-2299

TUITION AND FEES

Registration Fee

A non-refundable $100 registration fee is charged to all students upon registration; the fee will be credited toward tuition. For continuing SFAI degree students who register during Early Registration (April 20th through May 8th) the registration fee is due and payable by June 8th, 1998. For all other students, the $100 registration fee is due and payable when they register.

Tuition for degree and non-degree students

1-11 units: multiply each unit by $767.00
12-15 units: flat tuition fee of $9,200.00
Course #199, Independent Study: $5,060.00

Other Fees:

Summer Studio Access: $767.00

MFA/PB Studio Rental: $300.00

Courses which involve off-campus travel and courses with special materials requirements carry special fees which are charged upon enrollment. See course descriptions for details.

Early Registration for Continuing degree and non-degree Students

All students are urged to register well in advance of the beginning of classes to identify those courses in which they have an interest, and to take advantage of course selection. The following are early registration dates:

MFA students: April 20th through May 8th
BFA students: April 27th through May 8th
Non-degree students: May 4th through May 8th

Registration continues through to the first day of each class.

Tuition Payment Deadlines

For continuing students, tuition is due in full unless alternate payment arrangements are on file with Student Accounts prior to June 8. For non-degree students, tuition is due in full with the Student Accounts Office at the time of registration.

Adding and dropping classes

After registering, students may add or drop courses only by filing a written notice of program change (Add/Drop form) with the Registrar's Office. Changing from one section to another of the same course requires adding and dropping. Courses may be added up to and including the first meeting of the class; courses may be dropped at any time. Please see Refund Schedules below for refunds related to the elapsed instruction time in each class.

Financial Aid

Financial aid is available to degree seeking students enrolled for six or more units (normally two classes). **Students must remain enrolled for six units for financial aid to be applied to their student account.** For example, if you are planning to take two classes with the first one beginning on June 8th and the second class on July 6th, your grants and loans will not pay for your tuition unless you attend both classes. **Your grants and loans will not be applied to your student account until the first day of your first class.** This means that if you attend all, or part of only the first class and do not take the second class, you must pay the tuition without benefit of financial aid. Please contact the Financial Aid Office at (415) 749-4520 for more information.

"Refunds" and Bridge Loans

Financial Aid recipients who are expecting money back after their grants and loans pay their tuition, may receive that "refund" after their tuition is paid. Using the example mentioned earlier, if you are planning to take two classes with the first one beginning on June 8th and the second one beginning on July 6th, your "refund" must be repaid if you do not attend the second class on July 7th and your grants and loans will not pay for your tuition.

Students who owe repayments to SFAI will be barred from future attendance and may not receive transcripts until their account is settled in full.

Financial Aid recipients considering a reduction in course load below 3 units are strongly encouraged to consult with their financial aid officer prior to taking any action.

There will not be any bridge loans during the Summer Session. That means financial aid recipients must plan how they will pay for rent, food, materials, supplies, etc. while waiting for their "refund".

Dropping a class

Tuition refunds are given for individual classes dropped according to the following schedule:

Refund policy for continuing degree students:
Eligibility for refunds will be determined solely according to the date that written notice is filed with the Registrar's Office. Responsibility for filing such notices rests entirely with the student. Students begin the refund process by obtaining a Change of Program (Add/Drop form) from the Registrar's Office.

Prior to and including:

First day of first class:	100%
First 10% of class attended:	90%
After first 10% and through first 25% of class attended:	50%
After first 25% and through first 50% of class attended:	25%
After first 50% of class attended:	0%

Withdrawing from the Summer Program

Tuition refunds for dropping all classes will be calculated according to the schedule below, less the $100 non-refundable registration fee. Other related fees, such as payment plan fees incurred by late payments to a payment plan, are not refundable.

For students taking more than one class, the average of the percentages of the classes attended will be used to determine the amount of tuition to be refunded.

Prior to and including:

First day of first class:	100%
First 10% of classes attended:	90%
After first 10% and through first 25% of classes attended:	25%
After first 25% and through first 50% of classes attended:	0%

For students in their first term of attendance at SFAI and who are recipients of Federal Title IV financial aid (Stafford Loans, Pell Grants, Supplemental Educational Opportunity Grants (SEOG), the following prorated tuition refund policy applies.

Prior to and including:

First day of first class:	100%
First 10% of classes attended:	90%
After first 10% and through first 20% of classes attended:	80%
After first 20% and through first 30% of classes attended:	70%
After first 30% and through first 40% of classes attended:	60%
After first 40% and through first 50% of classes attended:	50%
After first 50% and through first 60% of classes attended:	40%
After first 60% of classes attended:	0%

Appeals for refund determinations may be submitted in writing to the Refund Appeals Committee, c/o Student Accounts, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133.

Refund and cancellation policy, non-degree students

SFAI will refund full tuition and fee payments for enrollments to courses that are closed. If a non-degree student withdraws or drops a course after enrolling, a refund will be processed when notice is given to the Registrar's Office. All refunds are subject to a $100 registration fee.

The refund policy below will determine the percentage of tuition to be refunded.

Prior to and including:

First day of first class:	100%
First 10% of class attended:	90%
After first 10% and through first 25% of class attended:	50%
After first 25% and through first 50% of class attended:	25%
After first 50% of class attended:	0%

Please allow three to four weeks for processing refunds.

The Schedule of Classes for Summer Session 1998

The Schedule of Classes was correct at the time it was printed. Please check for "Summer 1998 Changes and Additions" posted outside the Registrar's Office for any subsequent additions or changes. Although SFAI will attempt in good faith to offer the courses listed in the Schedule of Classes for Summer 1998, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met
2. Change instructors
3. Change the time and/or place of the class.

KEY TO ABBREVIATIONS USED IN THIS SCHEDULE

Class Schedule

Period I	9:00am-1:00pm
Period II	1:30pm-5:30pm
Period III	6:00pm-9:00pm

Abbreviations and special locations used in this schedule:

CDM	Center for Digital Media
CL	New Genres Computer Lab
CR	Conference Room
LH	Lecture Hall
Mezz	The mezzanine above Sculpture/ Ceramics
SR	Spray Room, at the top of the stairs to Studio 16
PA	Painting Department Office
PSR	Photo Seminar Room, on the mezzanine above Studio 16
TBA	To be arranged
101	Seminar Room in the tunnel behind the Francisco Street stairs
102	Tutoring Center in the tunnel behind the Francisco Street stairs
731	Third floor of 731 Market Street, the off-campus location of the MFA painting and sculpture studios.

SUMMER 1998 SCHEDULE OF CLASSES

ART HISTORY, THEORY & CRITICISM

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Art History Survey A **6/16 - 7/30**	AH40A	T,TH II	1:30pm - 4:45pm	8	Stringer
Art History Survey B **6/8 - 7/29**	AH 40B	M,W III	6:00pm - 9:00pm	8	TBA
Art Writing Conf. **8/7 -14**	AH 155	F-F I&II	9:00am - 4:00pm	16	Berkson

DIGITAL MEDIA

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Digital Media I **6/8 - 7/2**	DM1.1	M-F I	9:00am -1:00pm	CDM	Mendoza
Digital Media I **7/6 - 7/31**	DM1.2	M-F II	1:30pm - 5:30pm	CDM	Torinus
AVID for Artists **6/8 - 7/2**	DM50L	M-F II	1:30pm - 5:30pm	CDM	Green
Cyberspace:WWW **7/6 - 7/31**	DM50E	M-F I	9:00am - 1:00pm	CDM	Winet

FILMMAKING

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Film-to-Video **6/8 - 7/2**	F150B	M-F II	1:30pm - 5:30pm	26	Tsiongas

INTERDISCIPLINARY

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Art, Psyche, Spirit **8/12 - 8/18**	IN150	W-T I& II	9:00am - 4:00pm	13,8	Martin, Malik

LETTERS & SCIENCE

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Engl Comp A **6/9 - 7/30**	LS1A	T,TH III	6:00pm - 9:00pm	20B	Pepper
Engl Comp B **6/9 - 7/30**	LS1B	T,TH I	10:00am - 1:00pm	20B	Cinnater
Mediterranean Civilizations **6/8 - 7/29**	LS10A	M,W I	10:00am-1:00pm	CR	Beames
Origins of the Modern World **6/8 - 7/29**	LS10B	M,W II	1:30pm - 4:30pm	CR	TBA
Culture of the White Mtn Apache **6/8 - 6/28**	LS150F	M-F I&II	9:00am-4:00pm	16 & Arizona	Burnam

SUMMER 1998 SCHEDULE OF CLASSES

PAINTING/DRAWING

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Drawing I & II **6/8 - 7/2**	PA10	M-F I	9:00am - 1:00pm	13	Tchakalian
Living & Breathing Painting **6/8 - 6/19**	PA 20	M-F I&II	9:00am - 5:30pm	115 &116	Klein
Landscape Painting **7/20 - 7/31**	PA 51	M-F I&II	9:00am - 5:30pm	116	Arnold
Drawing: Object **7/6 - 7/17**	PA110	M-F I&II	9:00am - 5:30pm	13	Reichman
Adv. Painting **8/4 - 8/30**	PA120	T,TH I&II	9:00am - 5:30pm	116	Brooke
Graduate Seminar **6/9 - 8/25**	PS200	T III	6:30pm - 9:30pm	CR, 13 & 731 Market St	Brooke

PHOTOGRAPHY

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Darkroom & Field **6/8 - 7/2**	PH 53	M-F I	9:00 -1:00pm	20A	Dawson

PRINTMAKING

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Japanese Woodblock Printing **7/6 - 7/31**	PR 2	M-F I	9:00am -1:00pm	1 & 2	Shinohara

SCULPTURE

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Ceramic Sculpture I & II **7/6 - 7/31**	CE10	M-F II	1:30pm - 5:30pm	106	Blackburn
Figure Sculpture **6/8 - 6/19**	SC100	M-F I&II	9:00am - 5:30pm	105 & 106	Shea

COURSE DESCRIPTIONS

Summer 1998

You may find that a TBA appears in the course description information and also in the schedules printed immediately after the course descriptions. We will provide this information to you as we have it via addenda posted outside the Registrar's Office.

When reading the course descriptions and the scheduled course meeting times, pay particular attention to the course code which includes: (1) two alphabetical letters which refer to the discipline in which the course is offered; (2) a one- to three-digit course number; (3) an alphabetical letter which further identifies the course; and (4) in some instances, a period followed by a one-digit number which denotes the section. The section number becomes important when there are multiple sections of the same course, some of which may have different course descriptions.

ART HISTORY, THEORY & CRITICISM

Bill Berkson, Art History/Letters & Science Program Director; Dianne Jones, Department Manager

AH40A

Art History Survey A

3 UNITS

This is the first of a three-part introductory survey of art history. The survey will highlight the concepts of sacred space in Western and non-Western art from the Neolithic Period to the end of the French Revolution. Lectures will interweave the fundamental chronology of Western art with parallel developments in Africa, Asia and North and South America. Each of the topics covered will be placed into a social, political and cultural framework, which will present stylistic formal developments within a broader context. Assigned readings, together with intensive discussions, will enable students to consider artworks in the time period in which they were made and in relation to present-day cultures and theories. Students are required to attend lectures and will be evaluated on the basis of exams, class projects, and term papers.

AH40A is a required course for all BFA and MFA candidates who have not satisfied 40A/B elsewhere. AH40A & AH40B must be taken in sequence. This satisfies the first part of the Art History Survey requirement.

T & TH June 16 - July 30
1:30pm - 4:45pm
Classroom: Studio 8

Instructor: Rozanne Stringer teaches at the UCB Extension, the College of Marin and is Director of Extension Education and Summer Programs at SFAI. Prior to joining SFAI, she worked as Curator of Education at the San Francisco Museum of Modern Art.

AH40B

Art History Survey B

3 UNITS

Prerequisite: AH40A

The second of a two-part introductory art history survey, the class will cover the period beginning with the French Revolution up to Abstract Expressionism. Lectures will interweave the history and chronology of Western Art with topical concerns. Attention will be given to moments of significant contact between cultures--European, African, Native American and Asian--and the artworks and esthetic discourses resulting from these encounters. Readings and intensive discussions will enable students to consider artworks in their historical contexts, as well as in relation to contemporary culture and theory . Special emphasis will be placed on theories of the avant-garde, the relationship between identity and the politics of seeing, the production of the spectator in the age of mechanical reproduction, and the proliferation of "modernisms."

AH40B is a required course for all BFA and MFA candidates who have not satisfied 40A/B elsewhere.

M & W June 8 - July 29
6:00pm - 9:00pm
Classroom: Studio 8

Instructor: TBA

AH155

Art Writing Conference

3 UNITS

Prerequisite: One year of college-level art history or theory.

Now in its twelfth year, this seminar on art criticism offers unparalleled opportunities for artists, students, critics and the general public to work with leading art professionals led by noted poet and critic Bill Berkson. An intensive forum for the discussion of the issues that influence art criticism today, the conference includes panel discussions, lectures and seminars by guests and hands-on writing exercises. The schedule of seminars and lectures will include I. Issues of Art Criticism, II. Criticism as Seeing and Writing, and III. Special Events.

Instructor: Bill Berkson, poet and art critic, is Director of Letters and Science at SFAI and is a corresponding editor for Art in America.

Class meets Friday, August 7, Saturday August 8, and Monday through Friday, August 10 - 14 from 9:30am - 12:00 noon and 1:00pm - 4:00pm.
Studio16

This course satisfies an SFAI undergraduate or graduate Art History elective.

DIGITAL MEDIA

Reagan Louie, Undergraduate Studio Program Director; Paul Klein, Coordinator, Center for Digital Media; John Sappington, System Site Manager

All students who take a class (including Directed Study) in the Center for Digital Media must pay an e-mail and internet access fee of $50. This fee is payable at registration and is not refundable beyond the first week of class.

DM1.1 & 1.2

Digital Media I

3 UNITS

This is a beginning survey course about digital media. The class will provide students with the skills necessary to complete their first digital projects. The class will emphasize four areas. The first area will concentrate on the Macintosh operating system and general file procedures. The next two areas include work completed in static and time-based mediums with project integration of these two areas encouraged. This course is the prerequisite to all other Digital Media courses; however, students may successfully complete a prerequisite evaluation administered by the CDM.

Satisfies a Studio Elective.

DM1.1

M - F June 8 - July 2
9:00am - 1:00pm
Studio: CDM

Instructor: Valerie Mendoza, (MFA) CCAC, is a multi-media digital artist and photographer. She has taught previously at SFAI.

DM1.2

M - F July 6 - July 31
1:30pm - 5:30pm
Studio: CDM

Instructor: Sigi Torinus is an installation artist whose work ranges from photographic to interactive video environments. She holds an MFA in Photography. Her work has been exhibited in Europe, Asia, and the United States.

DM50E

Cyberspace: Authoring for the World Wide Web

3 UNITS

Prerequisite: Digital Media I, II or instructor permission.

This course will examine strategies for the production of Websites, while investigating critical issues surrounding the evolving culture of the World Wide Web and cyberspace. Using an array of tools including HTML, Web Editors, and time still based image enhancement programs, students will produce individual and collaborative Websites. We will explore the potential of hypertext and the Web to create new genres of artistic production. The course will also emphasize the growing interactive capability of the Web. Companion research, reading and writing assignments, and in-class presentations will provide a forum for a discussion of the profound theoretical issues around the medium and a context for actual production.

Satisfies a Studio Elective

M-F July 6 - July 31
9:00am - 1:00pm
Studio: CDM

Instructor: Jon Winet is a Bay Area artist, arts administrator and educator. He is part of the collaboration "Margaret Crane/Jon Winet." Since 1993, they have been artists in residence at XEROX PARC.

DM 50L

AVID for Artists

3 UNITS

Prerequisite: Experience with film or video editing and basic computer skills; enrollment by interview with Paul Klein.

This class will focus on non-linear video editing as a powerful tool to create real-time based projects. Through hands-on instruction, students will gain a thorough working knowledge of the AVID MC Express video editing system. The course will also cover a broad range of topics such as incorporating graphics and animation applications, working between film and non-linear formats, non-linear video and the Web, working with digital audio, and using non-linear editing systems to on-line projects. Students will work on a series of projects to use their newly acquired skills.

Satisfies a Studio Elective.

M-F, June 8 - July 2
1:30pm - 5:30pm
Studio: CDM

Instructor:Sam Green, (UC Berkeley), is an editor and director. He teaches classes on editing at Film Arts Foundation and KRON-TV, San Francisco.

FILMMAKING

Reagan Louie, Undergraduate Studio Program Director;Jan Doyle, Department Manager; Jeff Rosenstock, Equipment Checkout Supervisor; Jim Seibert, Film Technician

F150B

Film-to-Video/Video-to-Film

3 UNITS

Prerequisite: Basic knowledge of mechanics of film and sound.

This class will explore the different influences and effects film and video have on each other, as well as how they can be and have been used together. It will be an in-depth look at the power and complexities of capturing moving images with the two different media and the qualities inherent in each. Students will study the work of several artist-filmmakers who work in traditional and innovative ways, blending film and video. "Off-Screen" use of film and video, such as performance, multi-projection and installation will also be covered. Students will be required to do a film, video, performance or installation, which they will present at the end of the semester. Visting artists as well as field trips to the Pacific Film Archive, BAVC, Exploratorium and the Headlands Center for the Arts are planned.

Satisfies a Major Studio Requirement or Studio Elective.

M-F, June 8 - July 2
1:30pm - 5:30pm
Room: 26

Instructor: Mary Tsiongas (MFA, CCAC) is a Greek-born film and video installation artist. She is the recipient of the 1995 WESTAF NEA grant and 1997 artist- in-residence of the Headlands Center for the Arts. She has been teaching and exhibiting in the Bay Area for the past five years.

INTERDISCIPLINARY PROGRAM

Reagan Louie, Undergraduate Studio Program Director.

IN 150

Art, Psyche, Spirit: A summer workshop in art and personal transformation.

3 UNITS

Prerequisites: None

Art: A sharing of studio work from an Archetypal perspective.
Psyche: An introduction to methods for initiating the path of individuation.
Spirit: A review of both Asian and Western traditional concepts of mind, body and spirit, followed by guided training for entering paranormal (veridical, in this world), and astral (transcendent, in the spiritual world) experience.

Faculty:
Fred Martin has been exploring and teaching in the archetypal aspect of both contemporary and historical art from all cultures for many years, both through his art history survey courses at SFAI, and through his own art and writing.

Karen Malik, a spiritual teacher with extensive experience and a thorough background in biofeedback work, has served for many years as a Trainer with the Monroe Institute of Applied Sciences. Ms. Malik holds an MFCC and is in private practice in San Francisco and Mill Valley.

This course satisfies SFAI requirements in Studio elective or Letters and Science elective.

W- T August 12 - 18
9:00am - 4:00pm
Studios 13 and 8

LETTERS & SCIENCE

Bill Berkson, Art History/Letters & Science Program Director; Dianne Jones, Department Manager

LS1A

English Composition A

3 UNITS

The goal of this class is to make writing a skill and craft readily available as a means of personal and professional expression. We will discuss writing at the macro and micro levels, and consider what makes makes writing competent, effective, and creative. Course work will include usage, editing, proofreading, and developing one's personal style. Emphasis will be on class discussion, multiple writing assignments, and skills practice keyed to individual needs of students.

Satisfies the English Composition A Requirement.

Instructor: Cary Pepper teaches courses throughout the Bay Area in magazine writing and has taught English at SFAI since 1997.

T, TH June 9 - July 30
6:00 - 9:00pm
Studio 20B

LS1B

English Composition B

3 UNITS

Prerequisite: English Composition A or comparable course.

Exploring the autobiography as fact, fiction, and self-expression. Texts will include the autobiographical works of both writers and artists.

Satisfies the English composition B requirement.

T,TH June 9 - July 30
10:00am - 1:00pm
Studio 20B

Instructor: Kathy Cinnater is an Associate Professor in SFAI's Department of Letters and Sciences. A graduate of Marguette and Washington Universities, she also teaches at San Francisco City College.

LS10A

Mediterranean Civilizations

3 UNITS

The first of a required sequence of courses that provide the background for advanced study in the liberal arts and sciences. This course is an introductory survey of major historical events in the Near East, Africa and Southern Europe from antiquity to the 14th century.

Satisfies an LS Requirement.

Instructor: Ruth Beames is Professor in the Letters & Sciences at SFAI. A graduate of Mills College and UC Berkeley, she has taught at SFAI since 1989.

M,W June 8 - July 29
10:00am - 1:00pm
Conference Room

LS10B
Origins of the Modern World

3 UNITS

Prerequisite: LS10A Mediterranean Civilizations

Continues the introductory study of major historical events from the 15th century through the development of the European avant-garde in the 19th century. This course should be taken immediately following LS10A, Mediterranean Civilizations, and provides the background for LS100A/B, Methodologies of Modernism.

Satisfies an LS Requirement.

Instructor: TBA

M,W June 8 - July 29
1:30pm - 4:30pm
Conference Room

LS150F

Culture of the White Mountain Apache

3 UNITS

Prerequisite: Application

This class provides students with an "immersive experience", experiential in method and critical in content. The first part of the course prepares the student to enter the Apache culture through an intensive week of reading and discourse on issues surrounding contemporary Native communities.

In the second stage, students embark upon a journey that leads them to the White River Apache Reservation. This journey moves across the desert of California and Arizona exploring issues of adjacent Indian communities. Once at the Apache Reservation, the artist is engaged in the exchange of information with the Apache elders, educators, artists, and community in general.

During the final stage, students reflect upon the individual relationships that each student has made in the Apache community. These relationships are the foundation for the creative experience and emerge accordingly. The journey culminates with the creation of a visual journal.

In addition to the academic and creative emphasis of the class, there is also an emphasis on group participation and dynamics. This is important because it is a direct reflection on the essence of the Native community and helps the artist to define his/her own community. 1998 will be the sixth such class to reestablish the relationship between the Art Institute and the Lupus of White River.

IMPORTANT: An application questionnaire and detailed information packet are available through the Office of Extension and Summer Programs, 749-4554. Completion of the application questionnaire and a brief interview with the organizers are required for enrollment. This screening process is absolutely necessary because of the sensitive nature of going into an American Indian community. Prospective students must have a genuine interest in the authentic cultural introspection of the American Indian people, specifically, the White River Apache. Students will be additionally responsible for the cost of auto travel as well as food and accommodations en route ($125). This fee is non-refundable and due at the time of registration.

Satisfies a Studies in Global Culture Requirement, Studio or LS Elective.

Collaborative Organizers: Edward Burnam (Lecturer, American Indian Studies), Rupert Lupe (Apache Educator), Joanne Lupe (Environmental Activist), Lynn Roundpoint (Mohawk Chief) with San Francisco urban Indian community leaders and activists, White River community tribal elders, community leaders, traditional crafts people and dancers. Various museum curators will also be involved as presenters.

June 8 - 15, Mon - Mon
9:00am - 4:00pm at SFAI
Studio 16
June 16 - 28 at White River Apache Indian Reservation, Arizona

PAINTING/DRAWING

Reagan Louie, Undergraduate Studio Program Director; David Tangney, Department Manager

PA10

Drawing I & II

3 UNITS

Guided work from the figure, still life, imagination and abstraction, using various media, methods and techniques. Emphasis is on cultivation of individual attitudes and ideas.

Satisfies a Major Studio Requirement or Studio Elective.

Instructor: Sam Tchakalian is Professor in the Department of Painting. He has taught at SFAI since 1966 and is the recipient of grants from the NEA and California Arts Council. His work is exhibited internationally.

M - F June 8 - July 2
9:00am - 1:00pm
Studio 13

PA 20

Living and Breathing Painting

3 UNITS

Prerequisite: Previous painting experience and some knowledge of techniques and materials.

This course is designed for students who have an intense passion for the physical act and intellectual process of artmaking. Students will examine new concepts in painting, content in work, painting blocks, the way work evolves, and material demonstrations. Included in daily demonstrations are the following: acrylic paint, gels, chalking, oil paint, alkyds, traditional medium, glazing, wax (cold), traditional and non-traditional surfaces, drawing and painting materials, color theory, and composition.

Students are also encouraged to practice the skills of constructive verbal dialogue and criticism with each other.

Satisfies a Major Studio Requirement or Studio Elective.

Instructor: Pat Klein is Professor in Painting at SFAI. In addition to teaching at SFAI, Klein has taught at the University of California at Berkeley, the University of California at Davis and California College of Arts and Crafts. She exhibits her work nationally and internationally.

M-F, June 8 - 19
9:00 am - 5:30 pm
Studios 115 & 116

PA 51

Landscape Painting

3 UNITS

Prerequisite: Previous painting experience and some knowledge of techniques and materials.

An intensive introduction to plein-air workshop, focusing on painting the urban landscape. The course is built on the premise that immersion in the urban environment as a subject for painting and drawing can provide an important and transformative process which benefits painters of diverse ideological persuasions. Daily sessions, including discussions and critiques, will be accomplished in a variety of outdoor settings. The class goal will be to illuminate possibilities in the genre, while maintaining a clear contemporary sensibility, merging materials, techniques and ideas into a meaningful avenue of endeavor. Unless otherwise directed, students will be expected to produce paintings each day of class.

This course satisfies an SFAI Major Studio requirement or Studio elective.

Instructor: Chester Arnold (MFA, SFAI), exhibits his work extensively on the West Coast as well as in New York, Texas, and the Midwest. He currently teaches at Sonoma State University and the College of Marin.

M - F, July 20 - 31
9:00 am - 5:30 pm
Studio 116

PA110

Appropriation: Object

3 UNITS

Prerequisite: Beginning Drawing

This is an advanced drawing class that will concentrate on adapting object appropriation in the drawing process. It is for those who find their inspiration in the physical world and who are interested in expanding on their abilities within the language of direct observation. The class attempts to go beyond the limitations of the traditional still-life approach to realism and use objects for their symbolic power as signifiers for our culture. Students should be prepared to develop their work through their own resource material and self motivated research. There will be a few in-class studio days focusing on particular problems of representation and perception: light, volume, the figure/ground relationship. For the most part, however, students will develop their personal imagery.

Satisfies a Major Studio Requirement or Studio Elective.

Instructor: Brett Reichman has taught at SFAI since 1996. A graduate of UC Berkeley, his work is frequently exhibited in San Francisco and New York.

M - F July 6 - 17
9:00am - 5:30pm
Studio 13

PA 120
Advanced Painting Class

3 UNITS

This course will focus on the relationship between form and content in each student's work, how to better articulate this relationship and push their connection. A sincere commitment of time and energy towards inquiry and research of one's subject and/or content is expected, both in and out of the studio. The course will also cover methods of criticizing work (your own and others), painting techniques, formal issues such as color and composition and the presentation of artwork.

Satisfies a Major studio requirement or elective.

Instructor: Pegan Brooke

T, TH August 4 - 30
9:00am - 5:30pm
Studio 116

PS200

Graduate Critique Seminar

This seminar will focus on group discussion of graduate students' work and ideas. Central to all critiques will be the concept of a necessary and articulated merging of form and content in the work with a rigorous pursuit of both in service of the artists' concepts and/or subject. Each student's point of view and position in relation to his/her work will be examined. The class may also include related readings and other topics such as artist's statements, resumes and issues of presentation.

T June 9 - August 25
6:30pm - 9:30pm
Studio 13, Conference Room, 731 Market Street

Instructor: Pegan Brooke is Graduate Director and Professor of Art at SFAI. She has also taught at UCB, UCD, CCAC and Sonoma State University. Her work has been exhibited widely, including the Guggenheim Museum and San Francisco Museum of Modern Art.

PHOTOGRAPHY

Reagan Louie, Undergraduate Studio Program Director; Melissa Harris, Department Manager; Mark Lewis, Equipment Technician

PH53

Photographic Darkroom and Field Techniques

3 UNITS

Prerequisite: Open to all levels; previous darkroom experience preferred.

This course concentrates on the range of techniques available for black and white photography, both in the darkroom and out in the field. Students will further their creative potential by being exposed to a wide range of technical possibilities, such as two-bath developers, cold light heads, flashing, bleaching, etc. The course includes many field trips, exploring the Bay area's unique and diverse environments while learning camera and exposure techniques. SFAI's 4x5 view cameras will be available for use. Great emphasis is given to matching creative vision with technique. Guest speakers will be brought in to enhance understanding of the art of photography and its history.

Satisfies a Major Studio Elective or Studio Elective.

Instructor: Robert Dawson teaches photography at Stanford University, San Jose State University, SFAI and City College of San Francisco among numerous institutions in the Bay Area.

M - F, June 8 - July 2
9:00 am - 1:00 pm
Studio 20A & lab

PRINTMAKING

Reagan Louie, Undergraduate Studio Program Director; Emmanuel Montoya, Department Manager

PR 2

Japanese Woodblock Printing

3 UNITS

Prerequisite: none.

This class is devoted to the basics of Japanese woodblock printing known as Ukiyo-e technique. Students will work in the only printmaking technique that does not involve using presses or oil-based inks. Unlike Western woodcuts, Ukiyo-e blocks are printed by hand and color is applied with watercolor and rice paste.

Students will devote time in this medium to design, composition, and techniques of gradation (bokashi).

Satisfies a Major Studio Requirement or Studio Elective.

Instructor: Keiji Shinohara is a Visiting Artist and Fellow at Wesleyan University, Middletown, CT. Ms. Shinohara taught at SFAI during Summer 1997.

M-F, July 6 - 31
9:00 am - 1:00 pm
Studios 1 & 2

SCULPTURE/ CERAMIC SCULPTURE

Reagan Louie, Undergraduate Studio Program Director; Jim Blevins, Department Manager

CE10

Ceramic Sculpture I & II

3 UNITS

This course is designed to meet the needs of both beginning and continuing students in ceramics. The course is primarily a hand-building and sculpting class, however there will be several demonstrations on throwing on the wheel and working with thrown forms.

The course will consist of informal lectures, slides and demonstrations. Students who have completed several semesters of ceramics courses may choose to work on independent projects, although attendance and participation in the class is expected.

Satisfies a Major Studio Requirement or Studio Elective.

M - F, July 6 - July 31
1:30pm - 5:30pm
Studio 106

Instructor: Edward Blackburn, (MFA, SFAI), has taught at numerous universities, including Santa Clara University, California State at Sacramento and San Francisco State. A recipient of NEA and California Arts Council awards, his work is exhibited nationally and is in the collections of the Oakland Museum and the San Francisco Museum of Modern Art.

SC 100

Figure Sculpture: *What do you mean work with the figure?*

3 UNITS

Prerequisite: Sculpture I or permission of the instructor.

This intensive course will explore alternative approaches, boundaries, definitions, and uses of the human form, experimenting with a wide variety of materials. The class will open with an informal slide talk, showing historical and contemporary approaches to "figurative" sculpture. Each student will propose a concept for one piece they wish to work on during the two weeks. Class time is devoted to refining the proposal, and determining what material they would like to work with. Each student will then present a proposal in their chosen "sketch" medium, e.g. drawings, clay model etc. Class format will incorporate one-on-one as well as group discussions and critiques

Satisfies a Major Studio Requirement or Studio Elective.

Instructor: Judith Shea is a graduate of Parsons/New School of Design. Her sculpture has been exhibited in major museums and art centers including the Whitney Biennial, the Walker Art Center, the Pennsylvania Academy of Fine Arts, and List Visual Arts Center at M.I.T. Her recent work combines images alluding to the ancient world with contemporary ones to suggest communion between past and present.

M - F, June 8 - 19
9:00 am - 5:30 pm
Studio 105 & 106

REGISTRATION FORM TERM: SUMMER 1998

DEGREE/PROGRAM AT SFAI: ☐BFA ☐PB ☐ MFA ☐ Non-Degree

Last Name _____ First Name _____ (_____) Local Telephone _____

Social Security Number _____ Date of Birth _____ Major _____

Local Address _____ City _____ State _____ Zip _____

Billing Address (if different from above) _____ City _____ State _____ Zip _____

Name of person to contact in case of emergency _____ (_____) Telephone Number _____

Title VI of the Civil Rights Act of 1969 and Title IX of the Educational Amendments of 1972 require the following information.
Please check the circles appropriate to you.

❍ Female
❍ Male

❍ International Student

❍ Hispanic
❍ Native American
❍ Black/Non-Hispanic

❍ White/Non-Hispanic
❍ Asian Pacific Islander
❍ Non-Resident of US

I GIVE ❍ I WITHHOLD ❍ permission for SFAI to release my Public Directory Information for this term as provided by The Family Education Rights and Privacy Act of 1974 . **Seniors: if this is your final term, your choice now will remain after graduation.** "Directory" information is defined as: name, local residence and phone number, major field of study, current schedule of classes, dates attended and degree(s) conferred.

COURSE CODE	COURSE TITLE	INSTRUCTOR	DAY	TIME	CREDIT	NONCREDIT

TOTAL:

HOW DO YOU PLAN TO PAY FOR TUITION? Please check one.

☐ PAYMENT IN FULL ☐ FINANCIAL AID/LOANS ☐ STAFF BENEFITS

CREDIT CARD NUMBER (VISA, MC & AMEX only) EXPIRES NAME ON CARD

☐ CHECK ENCLOSED (Please make check payable to SFAI)

I agree to observe the academic and financial regulations of the San Francisco Art Institute as published in the *1997-1998 Student Handbook* and 1998 Summer Schedule of Classes.

STUDENT'S SIGNATURE _____ DATE _____

REGISTRAR'S OFFICE: _____ Initials and Date

☐MAIL ☐PHONE ☐ FAX ☐ IN-PERSON

i m p o r t a n t

t e l e p h o n e

Admissions Office	415 749.4500
Cashiers Office	415 749.4544
Extension & Summer Programs Office	415 749.4554
Financial Aid Office	415 749.4520
Registrar	415 749.4535
Student Services	415 749.4525

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